University Studies

in the School of the Humanities

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University Studies

in the School of the Humanities

Brandeis University
1980–81

Under the general directorship of Robert O. Preyer, Professor of English, University Studies in the School of Humanities is administered by a Committee of the School consisting of:

Michael Fishbane *Near Eastern and Judaic Studies*
Philip Fisher *English*
Marvin Fox *Near Eastern and Judaic Studies*
Stephen Gendzier *Romance and Comparative Literature*
William Johnson *Philosophy*
George Joseph *Romance and Comparative Literature*
Leonard Muellner *Classical and Oriental Studies*
Robert Preyer *English*
Douglas Stewart *Classical and Oriental Studies*
Robert Szulkin *Germanic and Slavic Languages*
Luis Yglesias *Romance and Comparative Literature*
Allen Grossman, Coordinator *English*

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Introduction to University Studies at Brandeis

Most readers of this brochure are aware that a college curriculum consists of more than one's field of concentration. Various elements of a liberal arts education are described in the "Requirements for the Degree" section of the University catalogue -- including English Composition, Foreign Languages and Physical Education. Until this year a "distribution requirement" obtained as well, the purpose of which was to offer students the opportunity to become acquainted with a variety of studies outside the field of concentration: to extend and enlarge the boundaries of consciousness beyond specialist concerns, to exercise new and different intellectual competences, to be venturesome. Accordingly, each undergraduate was required to complete two semester courses in three of the four Schools of the University (Creative Arts, Humanities, Science, and Social Science), excluding that School in which his/her department of concentration resided. However, the sheer number and variety of courses offered worked against the possibility that all students would thus gain a coherent picture of the development of Western civilization and the way in which their own field of concentration fits into this picture.

Starting this year, University Studies replaces the older distribution requirement, and offers a new and, we think, more effective response to the problem of cultural disassociation that seems endemic in modern intellectual life. University Studies was designed as a counter-balance to the more narrowly focused courses which are appropriate to the mastery of particular fields of concentration. Its offerings are broad in scope; they are taught by experienced faculty members from all parts of the University who have the ability to bring their specialist insights into relation to explorations which are taking place in other parts of the intellectual community.

This brochure offers a detailed account of only one component of our program, University Studies in the

School of Humanities. You will encounter this year other new programs of University Studies, in History, Creative Arts and Science.

Students may choose any one of 12 new courses to satisfy the one-semester requirement in historical study designed to provide all students with a coherent introduction to the main lines of modern Western history; this course will address not only facts, theories and interpretations, but also the process of historical thinking. A conviction that every Brandeis graduate should know how to use the eyes and ears prompts the two-semester requirement of University Studies in the Creative Arts -- Music, Theater and Fine Arts. In the School of Science the program permits a broad exposure to various areas of scientific inquiry -- mathematical, biological, and physical -- and provides a choice of three paths by which to satisfy the two-semester requirement in a way consistent with students' backgrounds and interests.

A requirement in the social sciences completes the University Studies program. At present two semester courses selected from those offered by social science departments, excluding history, satisfy this component; however, a proposal is currently under consideration by the University faculty which features studies in three areas: the cultures of the "non-Western" world, social thought, and contemporary modes of thought.

We welcome you to our new program in University Studies and hope that you will find it both stimulating and enjoyable -- and we look forward to seeing you in the Fall. Good wishes!

Robert Preyer

Professor of English
and
Director of University Studies

University Studies in the School of the Humanities

WHAT IT IS AND THE CHOICES YOU MUST MAKE

During Orientation Week (and again at the end of your first semester at Brandeis) you as freshmen must select courses for your upcoming semester. Among the first decisions you will have to make when you arrive in the Fall will be the choice of courses in University Studies in the School of Humanities. We offer you the following information to help you understand the nature and content of our program and to assist you in making your selection from among the courses described at length in Part IV of this booklet. We also wish you to understand the procedures for enrollment in University Studies in the School of Humanities. What follows is a brief description of the intent and structure of the program, some indication of the relationship of University Studies in the Humanities and Freshman Writing at Brandeis, and also the rules and procedures which you must be prepared to follow when enrolling in our University Studies program. (These rules are to be found on page 9 of this brochure in the section entitled Procedures for Enrollment.)

BACKGROUND AND INTENT OF THE UNIVERSITY STUDIES PROGRAM IN THE SCHOOL OF HUMANITIES

The School of Humanities at Brandeis includes the Departments of Classical and Oriental Studies, English, Germanic and Slavic Languages, Near Eastern and Judaic Studies, Philosophy, and Romance and Comparative Literature. Each of these departments has its own character and disciplinary interests; but all share a fundamental concern for the written record of the cultures with which they deal. Encompassing the major components of Western civilization, these areas of study make use of diverse analytic and critical techniques to interpret the meaning, present the beauty, and make useful the explanatory value of the literary achievements of mankind from earliest times to the present.

Drawing on the resources of these departments, the

School of Humanities provides a two-semester program of study that will be required of all persons entering the University, beginning with the class of 1984. This program is designed to enable you to explore the major literary and philosophical achievements of Western civilization, in large part with senior faculty members of the School of Humanities. In the last section of this booklet you will find a list of the faculty members of the program with descriptions of their primary areas of interest so that you may be able to match your interests with those of your teacher. The program is designed to help you to a humanistic background that will enrich your general education in the liberal arts, deepen your understanding of diverse areas of academic endeavor, and prepare you for more advanced study. The study of the humanities is viewed as valuable for its own sake; but also as inseparable from the study of all of mankind's intellectual achievements and their consequences.

THE STRUCTURE AND CONTENT OF THE PROGRAM

The program consists of two semester courses: one semester of study of major texts from the earliest period to the beginning of the Christian era (Step I); and one semester in texts from the beginning of the Christian era to the present time (Step II). When you study the course descriptions that follow, you will see that in 1980-81 fifteen courses are offered in Step I (in the Fall) and twelve in Step II (in the Spring).

Although these courses have different titles and widely varying concerns, a basic assumption of all the courses is that literature reflects the world-view of the culture in which it originates and reveals a specific understanding of the nature and value of life within that culture and also in the successor cultures which include it as part of their inheritance. Further, the *relationships* among the various cultures to be studied, and the interweaving of the views that they present, are formative elements of the Western tradition. Within a framework of common texts and purposes some courses are designed to consider a series of general issues, while others focus on specific problems.

The readings for the courses reflect both the

essential coherence of the program and the flexibility of approach inevitable in an array of individual courses sponsored by all of the several departments in the School of Humanities. Each Step of the program has two Common Texts: *Iliad* and *Job* for Step I, and Augustine's *Confessions* and Cervantes' *Don Quixote* for Step II. Two Common Text Lectures will be offered in each semester to all students by distinguished scholars from outside the University. (See Calendar on page 11.) While many of the readings are, as we have said, similar among the courses, you will note, as you study the course descriptions, that variations occur in accord with the individually conceived theme of each course, the manner in which the diverse texts lend themselves to inter-textual comparison, and the scholarly interests of the faculty members involved. Thus, all of us in the program will participate in an enterprise bound together by common concerns and central materials, but marked also by a significant diversity.

RELATIONSHIP OF THE WRITING COMPONENT IN UNIVERSITY STUDIES IN THE HUMANITIES AND THE FRESHMAN WRITING SEMINARS AT BRANDEIS

At Brandeis every student must satisfy the English Composition Requirement. This can be done through the Freshman Writing Seminar, by exemption, or through University Studies in the Humanities.

The writing component of University Studies in the Humanities, which consists of the three papers and two essay examinations required in all courses, is an integral part of Brandeis' writing program. It adds to the Brandeis curriculum two semesters of directed writing and supplements the Freshman Writing Seminars. In the University Studies courses in the School of the Humanities students will write papers directly related to the subject matter of their inquiry. In Freshman Writing Seminars, writing itself is the subject of the course: writing is taught as a skill which requires practice, correction, and good models. Students learn to edit and rewrite their own prose and that of others in workshops and in regular individual conferences with the instructor. Methods learned in Freshman Writing Seminars are

applicable to writing in University Studies and all other college courses. University Studies courses may provide subjects for some Freshman Writing Seminars essays.

Incoming Freshmen will be divided into four groups on the basis of their high school records and College Entrance Examination Board Verbal Aptitude and English Achievement Scores:

1. Those who will be exempted from the English Composition Requirement upon arrival, and for whom the directed writing in the University Studies in the Humanities will constitute their training in writing at Brandeis.

2. Those who will have an opportunity to earn exemption from the English Composition Requirement by passing a University Studies course in the School of Humanities in the fall semester with a grade of A or A-; otherwise, they will satisfy the requirement through satisfactory completion of a Freshman Writing Seminar in the spring semester.

3. Those who will be required to take Freshman Writing Seminar in the fall semester, and who may enroll simultaneously in a course in University Studies in the Humanities.

4. Those who will be required to take a placement examination to determine whether they need to take Basic Composition, a non-credit course that prepares students to take a Freshman Writing Seminar. After the exam and consultation with the instructors, students will enroll in the appropriate course or courses in the fall.

PROCEDURES FOR ENROLLMENT IN UNIVERSITY STUDIES IN THE SCHOOL OF THE HUMANITIES

During Orientation Week (August 24 - August 29) you will be formally greeted and introduced to University Studies by Marver Bernstein, the President of the University and by Allen Grossman, the Coordinator of University Studies in the Humanities at 9 a.m. on Monday, August 25 in Spingold Theater; and you will have the opportunity to consult with faculty members in the program on August 25 and 26. On Wednesday, August 27 all students are required to submit a card indicating three choices of courses in order of preference and on Thursday,

August 28 placement results will be posted in advance of other sectioning activities. We will try to place you in your first choice course. However, we feel that it is also desirable to keep classes as small as possible, so some persons may as a result be placed in their second or even third choice courses. In selecting courses students should be aware that it is preferable, but not required, to take a Step I course before a Step II course. (You will note that most courses have a class size of about thirty-five; but seven of the courses will have a larger number of students. In making your choice, you may wish to consider both the nature of the readings *and* the size of the class.) It should also be understood that after initial placement, no student can change placement except by permission of the Coordinator of University Studies in the School of Humanities (Allen Grossman, Rabb 248).

SUMMER PREPARATION

We as the faculty of this program look forward to our courses with a great deal of excitement and we hope that you will study carefully our course descriptions so that you can make a judicious selection of courses when you arrive at Brandeis. In addition we encourage you to begin reading the *Iliad* (Richmond Lattimore's translation) and *The Book of Job* from the *Bible* during the summer months, so that you will have a head start with the Common Texts for the Fall.

Professors Martha Morrison and Allen Grossman

for the Committee for University Studies in the Humanities

Calendar

FALL TERM 1980-81

August 25, Monday

Mandatory lecture on University Studies in the School of Humanities at 9 a.m. in Spingold Theater. Immediately after this lecture students may begin consultation with instructors in the program in order to make their course selections in the program.

August 26, Tuesday

All day voluntary consultation coordinated through University Studies office, Rabb 247, with faculty members staffing the program to assist students in the decision-making process.

August 27, Wednesday

Students required to submit a card reflecting rank-ordered choices to the office of University Studies, Rabb 247, beginning at 10:00 a.m.

August 28, Thursday

Placement results posted no later than noon, in advance of participation in any other sectioning activities.

September 19, Friday

Last day for filing course enrollment cards without late fee (thereafter students may make changes in study programs only with approval of Committee on Academic Standing). Until this date the staff of University Studies will handle through its office (Rabb 247) any requests for adjustments. On September 19 the University Studies staff will receive all enrollment cards for its courses and transmit them to the office of the Registrar.

November 3, Monday

Common Text Lecture: James Redfield: *Iliad*
7 p.m. in Levin Ballroom

November 10, Monday

Common Text Lecture: Robert Alter: *Job*
7 p.m. in Levin Ballroom

December 4, Thursday

Pre-registration for Spring courses

Step One Courses

University Studies in the Humanities

All courses will enroll 35 students, except as indicated

UHUM1 10a The Structure of the Human World: Antiquity
Allen Grossman, *English* *

UHUM1 11a The Structure of Tradition: Antiquity
William Porter, *Classical and Oriental Studies*

UHUM1 12a Modes of Integrity
Michael Fishbane, *Near Eastern and Judaic Studies* **

UHUM1 13b Confronting Fate in Antiquity
Patricia Johnston, *Classical and Oriental Studies*

UHUM1 14a Thinking about Adversity
Douglas Stewart, *Classical and Oriental Studies*

UHUM1 15a Blood Cultures: Ethos and Alternatives
Karen Klein, *English*

UHUM1 16a Metaphors for the Real World
Alan Levitan, *English*

UHUM1 17a Philosophical Ideas in Western Civilization: I
William Johnson, *Philosophy* *

UHUM1 18a Destructive Friends, Constructive Aliens
Leonard Muellner, *Classical and Oriental Studies* **

UHUM1 19a The Transformation of Heroic Ideals from Homer to Virgil
Susan Staves, *English* ***

UHUM1 20a Origins, Ideals and Reality
Martha Morrison, *Classical and Oriental Studies*

UHUM1 21a Man's Encounter with *The Other* in Western Antiquity
Robert Hahn, *Philosophy*

UHUM1 22a Man's Encounter with Evil
Nahum Sarna, *Near Eastern and Judaic Studies*

UHUM1 23a The Laws of God and the Laws of Men
Aaron Katchen, *Near Eastern and Judaic Studies*

UHUM1 24a Conceptions of World, Man, and God in Antiquity
Aris Noah, *Philosophy*

UHUM1 25a Inventing History
Daniel Schenker, *English*

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* *This course will enroll seventy or more students.*
** *This course will enroll seventy students.*
*** *Not offered in 1980-81.*

UHUM1 10a. THE STRUCTURE OF THE HUMAN WORLD: ANTIQUITY

The texts to be studied in this course are Hesiod, Theogony*; Homer,* Iliad*; the* Gilgamesh Epic*;* Genesis *and* Exodus *of* Bible*; Aeschylus,* Oresteia *and* Prometheus*; the* Book of Job*; Sophocles,* Oedipus Rex*; the* Apology *of Plato/Socrates; Virgil,* Aeneid*; the* Book of Ruth*; and* The Gospel according to Matthew.

This course of study presumes that the human world is not simply given to man but rather is structured and transmitted through representations. (The texts to be studied in this course are instances of such constructions.) Hence, it becomes reasonable to examine the great first representations to see what the structure of the human world is, and whether it cannot be otherwise. Each text is viewed both as a singular action with its own beauty and structure, and also as a world description which can be compared with other world descriptions.

Among the questions that will be asked are the following: What difference does it make for life in a world if the story about it includes a beginning (as *Bible*) or by contrast a point of emergence (as Hesiod or *Iliad*)? What difference does it make for what can be known or done in a world if the cause of the world is outside and other than the world, or inside and of like substance with it? What is the characterizing value-bearing activity of the person in the founding texts of Western Civilization? Are there one, two, or several such actions; and does the scene and conception of such an action change as texts recapitulate and comment on one another across time? Emphasis will be placed on the human activity of the forming of the person in worlds characterized by the apparent inevitability of hierarchy, and scarcity of the fundamental terms of existence.

As a writer, the student in this course will be required to find three significant problems, and to develop the evidence for, and implications of these problems in three papers of five to seven pages each. There will also be two examinations requiring the writing of such essays.

Enrollment: 70 or more students

When this course is taken for any other purpose than University Studies (e.g. for distribution or as an elective) it should be referred to as HUM 10a.

Allen Grossman *Block V MWTh-10*

UHUM1 11a. THE STRUCTURE OF TRADITION: ANTIQUITY

The following texts will be read: Exodus, Job; Gospel according to John; Iliad, Prometheus Bound, *Plato's* Apology; Aeneid, Satyricon; *selections from the* Psalms *and classical lyrics.*

The course aims first to introduce students to certain texts from Western antiquity which have long been

acknowledged, by virtue both of intrinsic excellences as well as the extent of their later cultural impact, to be supremely great. Criticism and interpretation of single works will constitute the primary modes of thought. But the larger aim is to bring the class, by means of its reading and discussion of seminal literary works, to think through the meaning of the complex relationships which our foundational cultures have with one another, and which "antiquity" as an abstract whole has with "modernity."

Likely topics of comparison include: Aeneas and Achilles, on the one hand, and Aeneas and Moses, on the other (How do we describe the heroic leader?); Job and Prometheus (Is God just?); Jesus and Socrates. Apart from these "ethical" concerns (i.e., those dealing with characters), a wide variety of historical, literary critical, and even (one hopes) philosophic questions will probably arise. How do classical and Judaeo-Christian experience compare, or differ? What makes classical writing *literature*, while what the Jews and Christians produced is *scripture*?

Students will be required to write three short papers on topics relating to the work done in class, to be chosen in consultation with the professor. There will be a midterm and a final examination involving both "objective" and essay questions.

Enrollment 35

William Porter *Block III MWF-9*

UHUM1 12a. MODES OF INTEGRITY

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*Texts to be studied: a) Babylonian Creation Epic (*Enuma elish*); the* Gilgamesh Epic*; b)* Genesis *1-35;* Exodus *1-20; and selections from* Book of Deuteronomy*; c)* Iliad*; Aeschylus:* Oresteia, Prometheus*; Sophocles:* Oedipus Rex *and* Oedipus at Colonus*; d) selections from* Book of Isaiah *and* Book of Psalms*;* Book of Job*; e) Socrates:* Apology*; f) selections from ancient Rabbinic texts; g)* The Gospel according to Matthew.

A presupposition of this course is that the great literary texts to be studied give expression to perceptions of the order and structure of the world, and modalities of life within it. Even as they project and elaborate perceptions, hopes and fears, they return to the culture models and visions of its own life. In a related way, they allow us, who stand in their wake, to explore our own life in their image.

I shall be concerned with exploring how different images of the world sponsor different views of the emergence of evil and the reality of suffering; how they establish the contours of the task and possibilities of the individual. Contrasting visions will be set over against each other; and internal cultural revisions of original presuppositions or propositions will be considered. I shall also be interested in exploring the modes of insight, reflection and spiritual development by which the heroes of these texts find or maintain their integrity. The role of friendship and oneness will be another element explored via these texts.

Students will be asked to reflect on several issues featured in these texts in three papers and two exams.

Enrollment 70

Michael Fishbane *Block X MWTh-1*

UHUM1 13b. CONFRONTING FATE IN ANTIQUITY

The following books will be studied: Homer, Iliad; *Hesiod,* Works and Days; *Aeschylus,* Oresteia; *selections from Heraclitus, Parmenides, and Plato;* The Book of Job; *Vergil,* Aeneid; *selections from Roman poets.*

Control over our own destiny has always been an elusive goal for human beings. It has been pursued more actively at certain periods in history than at others. A most significant development in antiquity was the growing awareness that individuals could at least influence their destiny by their actions, even if some outside force

controlled the final outcome. There might be only one outside force -- a deity, perhaps, or even an ideal -- or a combination of these forces.

In the Homeric period, not only was there a belief that the Olympian deities controlled mortal actions; but also there was the more immediate ideal of heroism, which compelled men to pursue the goal of fighting bravely and, if necessary, of dying in battle. The literature of fifth-century Athens, by contrast, shows an increasing questioning of such ideals, and their replacement by the ideal of civic virtues in the descendants of those same Homeric heroes. When the Homeric heroes reappear in Latin literature, their valor becomes a definite liability. Vergil's Aeneas, indeed, must outgrow what is viewed at Rome as a youthful attitude in order to attain a mature vision and set of values such as will assure the growth and survival of the new Roman state.

In a close examination of Homer's *Iliad*, Aeschylus' *Oresteia*, and Catullus' poem about the wedding of Peleus and Thetis, and Vergil's *Aeneid*, we shall consider the role the gods play in mortal lives and the extent to which the heroic ideal governs mortal actions. We shall then consider individuals in a non-mythological context, beginning with *The Book of Job*, and then studying selections from Hesiod's *Works and Days*, Plato's account of Socrates, Lucretius, Cicero, Horace, and Tacitus, in order to determine whether the attitudes which developed in the epic tradition had any parallel in these more immediate situations. Throughout this course we shall attempt to discover how the literary aspects of these works help to convey the authors' varying perceptions.

In the course of the semester, three written papers will be assigned. There will be a midterm and a final exam.

Enrollment 35

Patricia Johnston *SPRING* *Block XIII* *MWF-3*

UHUM1 14a. THINKING ABOUT ADVERSITY

Texts: Job, Iliad, Works and Days *(Hesiod)*, Prometheus Bound *(Aeschylus)*, Bacchae *(Euripides)*, Birds *(Aristophanes)*, Apology of Socrates and Protagoras *(Plato)*.

By means of these texts, the course will endeavor to map the origins and itinerary of the ideas by which our civilization first learned to speak and discourse about what was felt to be misfortune and the cause of sorrow in human life, from first recognition and complaints to the elaboration of mental strategies for escaping or overcoming adversity -- the strategies including resignation and the formation of theories of history or providence, through technology, rationalism, utopianism, fantasy, religious or secular individualism, to philosophies of education and psychological conditioning.

Most of the armament of devices Western man has turned to in his conflict with adversity corresponds to the blueprints first traced by the thinkers, mostly Greek of the first seven centuries of our civilization. Indeed, among much that will at first seem unfamiliar in these ancient texts, the student should find at least one very familiar quality, namely the tone of strident and hearty debate as to the best way to put aside adversity and arrive at a better life or a better place.

Student obligation: Three papers and two examinations.

Enrollment 35

Douglas Stewart *Block XI T-1;ThF-2*

UHUM1 15a. BLOOD CULTURES: ETHOS AND ALTERNATIVES

The primary texts for the course are The Iliad, The Odyssey, The Oresteia, The Bacchae, The Symposium, *selections from* The Nicomachean Ethics, *selections from* Genesis, Judges, The Book of Job, The Gospel according to Matthew, The Gospel according to John, *Augustine's* Confessions, Beowulf. *Each text will be studied intensively in itself within its wider social context with attention to such variables as class and gender.*

This course will examine texts which are products of cultures based on kinship groups. This examination will involve first the issues of hierarchy and power: the valuation of physical dominance, the place accorded to sub groups, the cultural symbols for prowess and their possible substitutes, the changing locus of authority. As the initial social organization of these cultures implies territory, attention will be given to the significance of home and homelands, and to the literal and psychological implications of permissible and forbidden territories. The ethos of transmission and internalization of values within the nexus (the familial or tribal groups) will be studied in specific relation to reciprocal bonding, the permutations and conflicts of loyalty within degrees of kinship relations, and the expansion of the notion of what constitutes kinship or belonging. Understanding the complexities of the relation between nexus and ethos involves an awareness of fear and its conceptualization in repression, transgression, and authorization.

Interwoven among all these general concerns are the literal and symbolic meanings of blood. Blood, for these cultures, is the core reality, the source of values and bonding, the deepest violation, the emblem of power. Codes of behavior define its shedding into permissible and non-permissible categories. The majority of the texts studied in this course involve central acts of murder as violation, as ritual, as sacrifice, or intimate the search within these cultures for alternatives to bloodshed. Modulations of the meaning of aesthetics, of ethics: the numinous experience and its actualization in power: all present themselves as

possibilities with varying degrees of limitation and success.

This course will be given in a lecture/discussion format. Students enrolled will be expected to complete the reading, be prepared for discussion, write three papers of approximately 7-10 pages each, and take a midterm and a final examination.

Enrollment 35

Karen Klein *Block VI T-10;ThF-11*

UHUM1 16a. METAPHORS FOR THE REAL WORLD

The readings for this course will begin with Genesis *and the Babylonian* Gilgamesh Epic. *Books of the Old Testament to be read later in the semester, in conjunction with non-Hebraic texts, include* Samuel I *and* II, Exodus *and* Job. *We shall also read Homer's* Iliad, *Plato's* Euthyphro, Apology, Crito *and* Phaedo, *Aeschylus'* Oresteia, *Sophocles'* Oedipus Rex *and* Oedipus at Colonus, *Vergil's* Aeneid *and* The Gospel according to St. Matthew.

Several of the texts for this course are virtually anonymous. Yet all contain visions of the world which portray individuals (whether or not we know their names and biographies) with conceptions of deity, duty, devotion (both sacred and profane) and death. This course intends to examine, contrast and compare several of the most ancient and influential texts in the Western tradition. They are works that have helped to form many of our current perspectives on the nature of divinity, the roots of national piety and patriotism, the claims of soul and body in both religious and secular love, and mankind's coming to terms with tragedy and death.

We will be reading scripture, epic, philosophic dialogue and drama, each genre reflecting its particular conventions and cultural presuppositions. By the end of the semester, however, the distinctions of genre should appear less important than the development and interplay

of ideas and images that have shaped Western Judaeo-Christian civilization as we know it. We will not shun the continuing opposition of attitudes that separate one tradition from another. The interdependence of many of the works, however, particularly with respect to subject matter and modes of living, will be stressed in our final overview of the "tradition."

During the course of the semester students will be expected to write three papers of about five or six pages each. There will also be a midterm examination and a final examination.

Enrollment 35

Alan Levitan *Block X MWTh-1*

UHUM1 17a. PHILOSOPHICAL IDEAS IN WESTERN CIVILIZATION: I

Texts include the pre-Socratic philosophers, Sophocles' Oedipus Cycle, *Homer's* Iliad, *selected* Dialogue *of Plato, Aristotle,* Nicomachean Ethics, *the Pentateuch from the Hebrew Scriptures, as well as* Job *and* Ecclesiastes, *Lucretius,* On the Nature of Things, The New Testament Gospels, Acts of the Apostles.

This course will be an examination of some of the basic texts which have contributed to human self-understanding in the modern world.

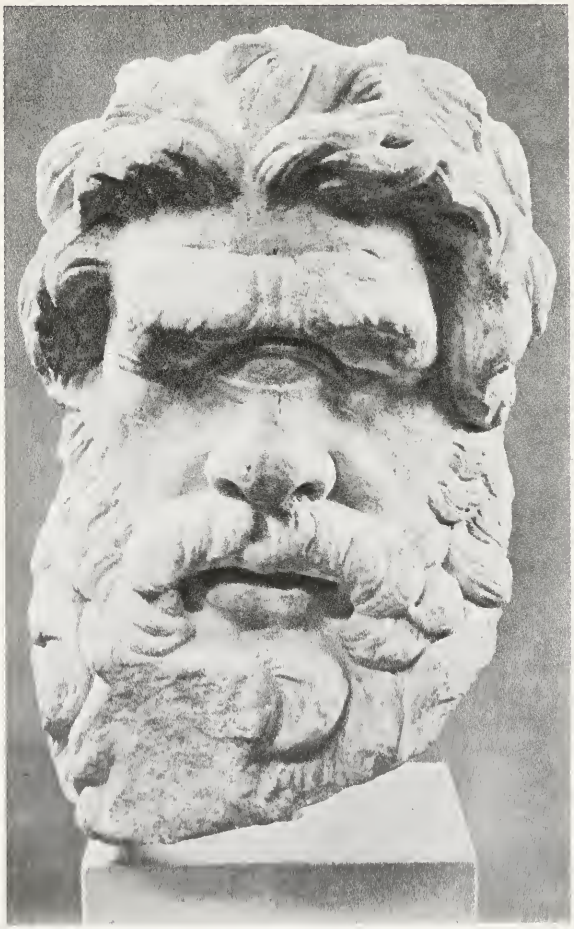
The purpose of the course is to enable the student to deal with the making of contemporary civilization by means of the ideas and institutions which helped shape it. The course presupposes that an important aspect of any accurate understanding of the modern world means careful reflection on the great formative ideas of the Western philosophical tradition. The texts chosen for this course fulfill this requirement; all of the texts are "great books," but they also present in a lucid and positive way the great formative ideas which help develop our modern self-understanding.

Course requirements: Midterm and final examinations; three papers (each semester) on topics directly related to the pedagogical objectives and philosophical materials of the course.

Enrollment: 70 or more students

When this course is taken for any other purpose than University Studies (e.g. for distribution or as an elective) it should be referred to as HUM 17a.

William Johnson *Block XV T 2-4; TBA*



UHUM1 18a. DESTRUCTIVE FRIENDS, CONSTRUCTIVE ALIENS

The reading list is as follows: Iliad, *Herodotus,* Oedipus Rex, Bacchae, Philoktetes, Apology, Gilgamesh, Job, Maccabees, Aeneid, *Tacitus,* Matthew, *Canon of the Mass.*

The course will examine these texts in the sequence given using the following procedures: 1) distancing each text in such a way that, ideally, what is familiar in it will seem strange and what is strange, familiar; 2) recreating, as vividly as possible, the world view, the ideas about the human condition, and the value systems conveyed by each text as well as any tensions about their adequacy; 3) confronting and explicating the continuities and discontinuities in world description between the texts in any part of the sequence.

The lectures, discussions and papers will concentrate on ritual and symbolic sacrifice, suppression or expression of aspirations to immortality, individual models for social and cosmic disruption, the relationship between character, behavior and destiny, the relationship between political and social change and mythical/rational thought.

The course will require three papers and two examinations.

Enrollment 70

Leonard Muellner *Block IV TTh-9;F-10*

UHUM1 19a. THE TRANSFORMATION OF HEROIC IDEALS FROM HOMER TO VIRGIL

Susan Staves *Not offered in 1980-81*

UHUM1 20a. ORIGINS, IDEALS AND REALITY

Texts: Enuma Elish, Genesis, Theogony *and* Works and Days, Exodus, Gilgamesh, Iliad, Ludlul Bêl Némeqi, Job, Oedipus Rex, Aeneid, Matthew.

Selected masterpieces of Classical, Biblical and ancient Near Eastern literature will be studied to illustrate diverse responses to fundamental questions of human existence and the literary forms, themes and traditions of antiquity. Through myth, epic and other genres of literature, the Greeks, the Hebrews and the people of the ancient Near East contemplated questions of origins, the cosmic order, the birth of man and the nature of the divine. *Enuma Elish* (the Babylonian Creation Story), *Genesis*, and Hesiod's *Theogony* and *Works and Days* address themselves in part to such issues but also introduce an area of inquiry concerning human values, standards, aspirations and ideals. *Gilgamesh*, *Exodus* and the *Iliad* pursue these topics while drawing on the cosmologies of the cultures which they represent. Specific problems confronting mankind will be studied through *Ludlul Bêl Nêmeqi* ("The Babylonian Job"), the *Book of Job*, *Oedipus Rex*, *Aeneid* and *Matthew*.

The richness of these texts and the qualities that have made them significant components of the world's literary tradition present a multitude of topics for study. Among the issues to be discussed are: the interrelationship between the cosmological perspective and the structure of a society; mankind's relationship with the divine; and a human being's relationship to his own society. Aspects of these general areas of concern include moral, ethical and legal standards for human behavior, heroic ideals, the nature of piety, concepts of family, a people and nation, and the special problems of the suffering of righteous individuals, the degree to which man controls his destiny, the results of accepting or rejecting responsibility and transitions in an individual's world view. Throughout, each text will be studied as a representative of its own culture and in comparison with those of other cultures. Such an approach will reveal not only the uniqueness of the Greek, the Hebrew and the ancient Near Eastern traditions, but

also the striking similarities in matters of concern and in literary forms and motifs. Of the three traditions, the Greek and Hebrew are fundamental to Western Judaeo-Christian civilization and thus will be more familiar to the student. The ancient Near East tradition preceded, contributed to and coexisted with the others, but finds its roots in the earliest periods of mankind's cultural development. As a result, this material not only will recall aspects of the other two cultures, but also will provide the means for examining an older, essentially non-Western civilization.

Student obligations: Three papers and two examinations.

Enrollment 35

Martha Morrison *Block VI T-10;ThF-11*

UHUM1 21a. MAN'S ENCOUNTER WITH *THE OTHER* IN WESTERN ANTIQUITY

Texts for this course: the Book of Job, *Homer's* Iliad, *Aeschylus'* Oresteia, *Sophocles'* Oedipus Tyrannus, *Plato's* Symposium, Timaeus, *and* Euthyphro, *Aristotle's* Nicomachean Ethics, and The Gospel according to John.

At some point in our lives we experience the brute fact that the world presents us with something outside of ourselves and independent of our control. That brute fact may come in the form of mere physical objects or in our interaction with persons. In any case, we encounter the existence of *The Other* which, at times, defies our commands and at times demands that we reorganize our lives around it.

What is questionable, however, is the nature of *The Other*. Can we infer from the "appearance" of the things which constitute my awareness that the mental experience directly corresponds to the "reality" of these appearances? Is *The Other* "in itself" the way that it "appears"?

Who am I? *The Other* certainly holds a key to my

understanding of myself. *The Other* in its many forms permits or prevents me from viewing myself in certain ways or engaging in various actions. *The Other* -- the world as such -- accepts or rejects the way we perceive ourselves.

In the ancient world the Delphic Oracle proclaimed "know thyself" as the watchword of civilization. Interestingly, knowing oneself consists in coming to terms with *The Other* whether it be an issue of God, the divine, the world of objects, or one's neighbors and community.

Student obligations: three papers and two examinations.

Enrollment 35

Robert Hahn *Block X MWTh-1*

UHUM1 22a. MAN'S ENCOUNTER WITH EVIL

The texts to be studied in this course are: the Gilgamesh Epic, *the Mesopotamian composition "I Will Praise the Lord of Wisdom," selections from* Genesis, Psalms, Jonah, Habakkuk, Job, Ecclesiastes, *Homer's* Iliad, *Sophocles'* Antigone.

This course aims to give the student firsthand exposure to the experience of some of the universally recognized classics of the Mesopotamian, biblical and Greek worlds in which men confront the phenomena of evil -- suffering, injustice, death. It will focus largely on the following issues: varying perceptions of the origin and nature of evil, the types of problems posed, the quest for meaning, the varieties of modes of human response and their underlying presuppositions. These latter will be explored in relation to the civilizations that produced these classics.

Student obligations: 3 papers, 2 examinations.

Enrollment 35

Nahum Sarna *Block IX T 11-1;Th-12*

UHUM1 23a. THE LAWS OF GOD AND THE LAWS OF MEN

Works to be studied in whole or in part: Iliad, *Hesiod:* Works and Days; *Aeschylus:* Oresteia; *Sophocles:* Antigone *and* Oedipus Rex; *Euripides:* Hippolytus *and* Bacchae; *Aristophanes:* Clouds; *Plato:* Apology *and* Republic; *Lucretius:* On the Nature of Things; *Cicero:* On Duties, Scipio's Dream *and* On Old Age; *Vergil:* Aeneid; Bhavagad Gita; Enuma Elish; Gilgamesh; Genesis; Deuteronomy; Amos; Jonah; Job; Matthew; *selections from rabbinic literature.*

Often, a specific understanding of the order of the universe and its governance has become the foundation of a code or system of law. At very least, men have often posited the existence of a natural law or a divine law over and above the conventions of men. Sometimes the distinction between divine law and human norms has resulted in conflict over the proper course of action in a given situation; sometimes it is reflected in the different societies. In any case, the concept that the life of man exists in parallel to or in imitation of the life of the gods or of God is an idea that has evoked vehement support and equally vehement denunciation. The corollaries of this theme, moreover, inevitably include such varied concepts as: duty, virtue, honor, piety, and knowledge (and the question of whether or not these have value or are attainable). In short, our subject is the role of the gods in the affairs of men and the issue of whether or not man's life has meaning in a world where the gods seem to intervene at will.

There will be three papers and two examinations.

Enrollment 35

Aaron Katchen *Block VI T-10;ThF-11*

UHUM1 24a. CONCEPTIONS OF WORLD, MAN, AND GOD IN ANTIQUITY

Texts include: Homer's Iliad, *Hesiod, selections from the pre-Socratic philosophy (especially Xenophones, Heraclitus, and the Atomists), the Sophists and Thucydides, Sophocles'* Oedipus Cycle, *dialogues of Plato, Aristotle's* Nicomachean Ethics, *and selections from the Old Testament (*Genesis, Exodus, Job *and others) and the New Testament.*

This course will be a study of the origins of major conceptions of man, the world and deity, which have played a formative role in the West and are still vital elements

of our philosophical and religious heritage.

The texts, which present "classic" statements of these conceptions, will be studied both in their individual complexity and their systematic interrelations. Among the main themes of the course will be: the clash between the claims of Reason and the claims of Myth or Religious Faith, and various attempts to reconcile them; man's attempts to comprehend the fact of evil -- suffering, injustice, death; the interplay between ethics and metaphysics: what is the right kind of life for man given the structure of the world, man's nature and his possible relation to the deity?

Course requirements: Midterm and final examinations; three papers on topics central to the course.

Enrollment 35

Aris Noah *Block IV TTh-9;F-10*

UHUM1 25a. INVENTING HISTORY

Texts to be used: Homer's Iliad; *Aeschylus'* Oresteia; *Thucydides'* Peloponnesian War; *Virgil's* Aeneid; *Livy's* Early History of Rome; *selections from the Old Testament including:* Job, Exodus, Samuel-Kings, Jeremiah, Daniel.

I begin with the assumption that history is more than a disinterested inquiry into the lives of the dead, and that each generation writes and re-writes history to serve a variety of contemporary needs. Accordingly, I will be concerned throughout the semester with the ways that men discover the origins of their present condition in the remote or immediate past.

The first questions we might ask are broadly philosophical: How accurately can we know the past? What counts as evidence? Why do we distinguish today between myth, history, and fiction? But more important, we will want to consider the particular uses of the stories men tell about their predecessors. "Inventing History" looks at how classical texts (both "literary" and "historical")

and the Hebrew Bible (which defies a simple generic label) arrange past events to legitimize -- or undermine -- the natural, religious, and political status quo. A continuing theme of this course will be the price that mankind apparently has had to pay, in war and social revolution, to live in a fundamentally ordered world.

Course requirements: Regular attendance; three 5-7 page essays (topics to be chosen in consultation with the instructor); two 1 hour examinations and a final examination.

Enrollment 35

Daniel Schenker *Block VIII MW-12;F-1*

Step Two Courses

University Studies in the Humanities

All courses will enroll 35 students, except as indicated

UHUM2 40b The Structure of the Human World: Modernity
Allen Grossman, *English*

UHUM2 41b The Struggle for Redemption
Edward Kaplan, *Romance and Comparative Literature* *

UHUM2 42b Radical Skepticism from Augustine to Becket
James Merod, *English*

UHUM2 43b Charting the Void
Robert Szulkin, *Germanic and Slavic Languages*

UHUM2 44b Man, Human Nature, and Society in European Literature
Richard Lansing, *Romance and Comparative Literature*

UHUM2 45b Man's Place and the Locus of Values
Robert Preyer, *English*

UHUM2 46b Masterpieces of Western Civilization
Stephen Gendzier, *Romance and Comparative Literature*

UHUM2 47b Philosophical Ideas in Western Civilization: II
William Johnson, *Philosophy*

UHUM2 48b Energy and Its Transformation in European Literature
Luis Yglesias, *Romance and Comparative Literature* *

UHUM2 49b Making Up the World
Philip Fisher, *English* *

UHUM2 50b Outcasts
James Duffy, *Romance and Comparative Literature*

UHUM2 51b "I KNOW WHO I AM, replied Don Quixote"
Andrée Collard, *Romance and Comparative Literature*

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* *This course will enroll 70 students.*

UHUM2 40b. THE STRUCTURE OF THE HUMAN WORLD: MODERNITY

The texts which will be read in this course are: The Gospel according to John, Acts, Revelations; *Apuleius,* The Golden Ass; *Augustine,* Confessions; *Dante,* The Divine Comedy; *Montaigne; Cervantes,* Don Quixote; *poems of Emily Dickinson; Tolstoi,* The Death of Ivan Ilich.

The premise of this course is that these great stories constitute decisive experiments with respect to good human outcomes in view of the culturally received nature of the person and the established structure of the world. The texts have been chosen because the kind of the human experiment in each, and the account of the world in which that experiment takes place, have large explanatory usefulness for understanding our experience of the human task in the world in which we live.

They will be studied in the order in which they arise in history because they represent not merely

counterposed alternatives, but also incrementally elaborated images -- each successor text knowledgeable of and enclosing its predecessor and making predictions about the texts which will be in turn its own successors. Since there are among these texts several kinds and styles of story, attention will be given to the implications of the various procedures of discourse for bringing the world to light.

Among the questions that will be asked are these: What kind of knowledge does each style of telling make possible and make impossible? Why are gods and god terms inevitably (as it seems) mingled with the business of personhood? and how do alternative conceptions of the god predict the form of the person and the structure of his world? How does consciousness of lateness in time (measured as distance from the source of validating event) change the task of human self-invention? Why are there so few story-kinds (so few destinies) in a world as apparently diverse as the post-Christian culture of the West?

As a writer, the student in this course will be required to find three significant problems, and to develop the evidence for, and implication of these problems in three papers of five to seven pages each. There will also be two examinations requiring the writing of similar essays.

Enrollment 35

Allen Grossman *Block V MWTh-10*

UHUM2 41b. THE STRUGGLE FOR REDEMPTION

The reading list in this course will be: Saint Augustine, Confessions; *Pascal,* Pensées; *Dante,* The Inferno; *Baudelaire,* The Flowers of Evil; *Cervantes,* Don Quixote; *Melville,* Moby Dick; *Tolstoy,* The Death of Ivan Ilyich; *Kafka,* Selected Stories.

We will read works which explore attempts to redeem mankind's image of an ideal existence in spite of the

contradictions of evil and mortality. The works are grouped by twos: Augustine's *Confessions* and Pascal's *Pensées* present a self-transformation through a religious autobiography; Dante's *Inferno* and Baudelaire's *Flowers of Evil* poetically represent evil, suffering, and love from two different Christian and esthetic positions; Cervantes' *Don Quixote* and Melville's *Moby Dick*, two epics in novel form, represent self-discovery as a conflict of imagination and reality; Tolstoy's *The Death of Ivan Ilyich* and Kafka's short stories are two modern attempts to accept mortality. We hope to grasp how different literary forms -- autobiography, religious apologetics, poetry, the novel, and the short story -- are appropriate vehicles for a particular vision of humanity at a particular historical moment.

I am interested in the interrelationships, in literature, between ethics and esthetics. The writers we will read convey a deeply moral sensitivity to human life through texts of great artistic beauty. Writing seems for them to bring salvation. I seek to understand how writers construct lasting edifices of meaning during periods in which world views and political institutions are in turmoil. My method combines close textual analysis with reflection on the human drama expressed; in brief, I attempt to combine existential concern, historical perspective, and esthetic admiration.

Student obligations: Three papers and two examinations.

Enrollment 70

Edward Kaplan *Block III MWF-9*

UHUM2 42b. RADICAL SKEPTICISM FROM AUGUSTINE TO BECKET

In addition to the two Common Texts, Augustine's Confessions *and Cervantes'* Don Quixote, *the following titles will be read: Dante,* The Inferno; *Montaigne,* Essays; *Sterne,* Tristram Shandy; *Nietzsche,* The Genealogy of Morals; *Becket,* Waiting for Godot.

Step Two

In addition to the texts designated above for classroom discussion, each student will be expected to read a series of texts for background and supplementary information: Cicero, Of Friendship*; selections from The New Testament; Petrarch,* The Ascent of Mt. Ventoux*; Shakespeare,* Julius Caesar*; selections from Pascal's* Pensees*; Hegel,* Preface to the Phenomenology of Spirit*; Emerson, "The Poet"; Eric Auerbach,* Mimesis*; and, Lionel Trilling,* Sincerity and Authenticity.

In the broadest terms, the course will explore the movement from the skeptical attitude of late Classical thought -- which gives way to the Christian rhetorical tradition and its various "solutions" for the crisis of skepticism -- to the increasingly skeptical attitudes of Renaissance, Enlightenment and Modern thought. Each text for discussion will be given at least two weeks' attention and will be read both as a self-contained structural and thematic discourse and as an event within the development of literary and philosophical thinking. While the course is intended to be an "extended seminar" focused, each week, by careful discussion of its primary texts, lectures will regularly puctuate those discussions: (a) to interrelate the primary texts; (b) to explicate the texts on the additional reading list; and (c) to provide necessary historical and intellectual background for the major issues the course will examine.

Writing/Examinations: Several short essays, an optional long essay (due no later than the 12th week of the course) and a final examination.

Enrollment 35

James Merod *Block XII MW-2;Th-3*

UHUM2 43b. CHARTING THE VOID

The texts to be explored in this course are: The Book of Revelation*; Augustine,* Confessions*; Cervantes,* Don Quixote*; Pascal,* Les Pensées*; Tolstoy,* The Confession, The

Death of Ivan Ilyich, Father Sergius; *Dostoevsky*, The Brothers Karamazov; *Camus*, La Peste; *Chekhov*, A Dreary Story, Uncle Vanya; *Solzhenitsyn*, The First Circle; *Synyavsky*, A Voice from the Chorus; *Victor Frankl*, Man's Search for Meaning.

The texts for this course have been selected with the presumption that their authors present a view of the world which is essentially polaric in nature; a view which sees mankind as standing between belief and despair; a view of mankind in constant struggle with self and God, self and others. The selection of texts further presumes the existence of a mode which I entitle "The Void" and which we will attempt to define more precisely during the course of study.

This course will seek answers to such questions as: To what degree is mankind capable of choosing one pole (belief, commitment, conversion) over another (despair, rejection, escape)? Close examination of the above-listed texts will bring to the fore many other important questions for our consideration.

Students will be required to write three papers, 5-8 pages each. In addition, there will be two examinations for the course, a midterm and a final.

Enrollment 35

Robert Szulkin *Block X MWTh-1*

UHUM2 44b. MAN, HUMAN NATURE, AND SOCIETY IN EUROPEAN LITERATURE

Course texts: St. Augustine, Confessions; *Dante,* Inferno; *Rabelais,* Gargantua; *Montaigne,* Essays *(selected); Shakespeare,* The Tempest *and* Hamlet; *Cervantes,* Don Quixote; *Swift,* Gulliver's Travels; *Dostoievski,* Crime and Punishment.

While the course will center primarily on the above texts, each student will be expected to be familiar in general with two other texts, Vergil's Aeneid *and the*

Bible, *and to have read for background preparation specifically the books of* Genesis *and the* Gospel according to St. John.

The course will focus on an examination of the fundamental ideas (myths, philosophies, theologies, aesthetic principles) underlying each work and the changing vision of the nature of man's conflict with himself and with the external world. In order to trace the development of major images of good and evil, crime and punishment, and corrupt societies and utopian communities, the texts will be studied in their historical sequence, as examples of medieval, Renaissance, Enlightenment, and modern modes of thought. Classroom discussion will serve as a springboard for explicating the texts, and, in particular, for illustrating how individual moments, episodes, images, figures, and words reveal in small the design of a work as a whole. Lectures will be aimed at locating the texts within their historical and intellectual contexts and their literary genres.

The student will be required to write three short essays, a midterm and a final examination.

Enrollment 35

Richard Lansing *Block V MWTh-10*

UHUM2 45b. MAN'S PLACE AND THE LOCUS OF VALUES

In this course we will read the following texts: Augustine, Confessions*; Dante,* Divine Comedy*; Cervantes,* Don Quixote*; Diderot,* Rameau's Nephew*; Blake,* Songs of Innocence and Experience*, "There is No Natural Religion" and "All Religions Are One" -- roughly a page of text, etched in 1788; Stendhal,* The Charterhouse of Parma*; Henry James,* The Portrait of a Lady*; Kipling,* Kim*; Kafka,* The Trial.

A major function of works of art is to test available ways of representing and valuing the actions of human

beings. Artists place representative men and women in perplexing and deeply disturbing sets of circumstances and the audience observes their hilarious or tragic efforts to cope with the unforeseen and yet maintain some sort of human dignity in the process. Such confrontations test the limits and applicability of received versions of our common humanity and from them can emerge a redrawing of the human self-image and of the boundary lines which separate human consciousness from natural and cosmic life processes and from the actions and intentions of supernatural locations of power and value. They are the building blocks of all cultures; great works of art give us vivid moments in the life process of the culture which produced them. They are not discarded but live and give off new significances so long as the culture lives.

In reading each of these texts we will ask three questions:

1. What new relationships are being negotiated here between elements of the affective life -- sensations, instincts, impulses, feelings, emotions -- and the life of reason?

2. Are conventional attitudes concerning the proper relation between individual and society, psychology and politics, being probed here and with what consequences?

3. Where are the sources of value being located or redistributed in the course of this work? Are they the product of human consciousness alone? The result of some cosmic order? Or is the meaning of human activity being validated by reference to supernatural and suprahuman repositories of value which are represented as existing in some dimension or space difficult to grasp through the senses or intellect but occasionally represented as the product of some special mode of prehension ("imagination") that unites feeling and intellect in a special way to give us something variously described as "vision" or "prophecy" or "wisdom" or "gnosis"? The rest is all pleasure and delight, without which there is no instruction.

Student obligations will consist of three papers and two examinations.

Enrollment 35

Robert Preyer *Block VI T-10;ThF-11*

UHUM2 46b. MASTERPIECES OF WESTERN CIVILIZATION

The required texts for this course will be: St. Augustine, Confessions*; Dante,* The Inferno*; Rabelais,* Gargantua and Pantagruel*; Shakespeare,* King Lear*; Cervantes,* Don Quixote*; Swift,* Gulliver's Travels*; Voltaire,* Candide *with* Zadig*; Dostoevsky,* Crime and Punishment.

This course will study masterpieces of European literature. It will emphasize the nature of literary achievement as well as the history of ideas. An attempt will be made to provide Marxist, Freudian, thematic, and structural analyses of the texts. The course is not a survey, although the approach tends to be historical, outlining the scope of the medieval synthesis, the Renaissance period, the Classical vision, the Age of Enlightenment, and the dawn of Modernity. The texts are read for their intrinsic merit and as representatives of larger movements. The goal of the course is a critical awareness and appreciation of the dilemmas, insights, and values of these and other classics.

Students will be required to write three papers and two examinations.

Enrollment 35

Stephen Gendzier *Blocks VII & VIII MW 11-12:30*

UHUM2 47b. PHILOSOPHICAL IDEAS IN WESTERN CIVILIZATION: II

The texts to be used in this course: Augustine, Confessions *and selections from* The City of God*; Maimonides,* The Guide for the Perplexed*; Thomas Aquinas,* On the Truth of the Catholic Faith *(Book I); Dante,* Divine Comedy *(Part I); Descartes,* Meditations*; selections from Vico,* The New Science*; Cervantes,* Don Quixote*; Spinoza,* On the Improvement of the Understanding*; Hume,* Dialogues Concerning Natural Religion.

This course picks up the formative ideas of the Western philosophical tradition with Augustine, who marks the juncture of the ancient classical world and the advent of a new and normative theological one. Other texts chosen for the course represent several of the great books of the medieval and modern period which present the formative philosophical ideas which make up our modern self-consciousness.

Student obligations: Midterm and final examinations; three papers (each semester) on topics directly related to the pedagogical objectives and philosophical materials of the course.

Enrollment 35

William Johnson *Block XV T 2-4; TBA*

UHUM2 48b. ENERGY AND ITS TRANSFORMATION IN EUROPEAN LITERATURE

The texts to be used: The Canon of the Mass; Augustine's Confessions*;* Poem of the Cid*;* Song of Roland*;* Romance of Tristan and Iseult*; Dante's* The New Life*; Rojas'* The Spanish Bawd*;* Lazarillo de Tormes*; selected Rabelais; Cervantes'* Don Quixote*; Rilke's* Sonnets to Orpheus.

All cultures represent a solicitation and experience of sacred and secular energy that leads to a sense of renewal. The Catholic Mass can serve as a model textual manifestation of a collectivity's way to remember its past and seek contact with the energy-releasing images it holds to be sacred. It is Christianity's central rite and is still celebrated somewhere in the world at every moment of the day and night.

Individual renewal is most often experienced in its sacred phase as a sudden reversal of understanding that grants contact with the holy and results in nothing less than a restructuring of the individual psyche. It is what Saint Augustine portrays in his *Confessions* as the experience of conversion.

Close reading of the Canon of the Mass and the *Confessions* will serve as an introduction to this course of reading. Discussion and essay writing will go on to consider how, on the secular level, Medieval epics like the *Song of Roland* and the *Poem of the Cid* are both analyses of and incitations to an heroic energy, which is then in turn subverted by stories like the *Romance of Tristan and Iseult*. There the magic potion announced a reversal. It represents the conversion of heroic energy -- which, however individual, is also collective and public -- into a socially counterproductive erotic energy. Dante's story of conversion, *The New Life*, resacralizes erotic energy as it shows us how the author learned the true end of human life.

Four Renaissance works will be read next to see first how heroic and erotic energy are subverted in their turn (in the *Lazarillo de Tormes* and *The Spanish Bawd*) and then, once again, rescued by Cervantes and Rabelais who attempted to bring about a reconciliation of human and divine energy through laughter.

The course will end with a reading of Rilke's *Sonnets to Orpheus*, probably the most remarkable twentieth century attempt to revitalize life through contact with ancient, life-empowering images.

Students will be required to write two short papers and one long paper (15 pages or more) and two examinations.

Enrollment 70

Luis Yglesias *Block IX T 11-1;Th-12*

UHUM2 49b. MAKING UP THE WORLD

Reading requirements: Augustine, Confessions; *Cervantes,* Don Quixote; *Shakespeare,* Henry IV, *Parts I and II; Montaigne,* Essays; *Descartes,* Meditations; *Defoe,* Robinson Crusoe; *Rousseau,* Confessions; *Stendhal,* Charterhouse of Parma; *Thoreau,* Walden; *Tolstoy,* War and Peace; *Freud,* Three Case Histories.

In the secular culture that has dominated Europe since the Renaissance neither man nor his world is viewed as created from without. Ethical and psychological boundaries for the individual are not given in advance in the form of divine laws. Instead, both world and individual are invented by man himself. This course will consider the secular tradition through the study of a number of its central masterpieces. We will examine the impediments and strategies that surround self-knowledge and the forms of confession, meditation, diary, novel and essay. In particular, we will locate the limits of honesty and skepticism, doubt and certainty, consciousness and repression in the tradition that includes Augustine, Montaigne, Descartes, Defoe, Rousseau and Freud. Self fictions, masks, and their uses as tools for probing the world will be central concerns in our study of Cervantes and Stendhal. At the same time, we will use the development of the drama and the novel to show the making of selves and worlds as an integrated act. In the solitary projects of Robinson Crusoe on his island and Thoreau at Walden Pond as well as Don Quixote on his mission to rename the entire world, we will study the central possibility of withdrawal, privacy, solitude, individualism and the model of the artist as a man who makes up worlds. The three classic texts of man's common worldmaking will be Shakespeare's *Henry IV*, Parts 1 and 2; Stendhal's *Charterhouse of Parma*; and Tolstoy's *War and Peace*. In these texts we will investigate the making up of selves and worlds in their deeply social forms within the public realms of war, peace, and love.

The course will require three papers and midterm and final examinations.

Enrollment 70

Philip Fisher *Block V MWTh-10*

UHUM2 50b. OUTCASTS

The texts for this course: St. Augustine, Confessions; *Cervantes,* Don Quixote; *Stendhal,* The Red and the Black; *Tolstoi,* Anna Karenina; *Fitzgerald,* The Great Gatsby; *Lessing,* The Grass is Singing; *Achebe,* Things Fall Apart; *French,* The Women's Room.

A discussion of idiosyncratic character in conflict with traditional social expectations and demands. We will be concerned with the excessive or aggressive behavior of typical literary protagonists in several cultures and ages and with the repressive response to this behavior by the society of which the characters are basically representative. We will be concerned with the external values of the social group as they come into conflict with the ambitions or values of the individual and with the manner in which the individual is cast, or left, out and destroyed.

Student obligations: three papers and two examinations.

Enrollment 35

James Duffy *Blocks VII & VIII MW 11-12:30*

UHUM2 51b. "I KNOW WHO I AM, REPLIED DON QUIXOTE."

Readings for this course will be: Augustine, Confessions; *Daly,* Beyond God the Father; *Cervantes,* Don Quixote; *Montaigne,* Essais; *Madame de la Fayette,* Princess of Cleves; *Dostoevsky,* Crime and Punishment; *Rousseau,* Confessions; *V. Woolf,* Three Guineas; *Lessing,* The Four-Gated City; *Atwood,* Surfacing.

Societies hang together and function on the strength of value systems wrought for the common good. What values? Who shaped them? For whose common good? Is it common, is it good?

We will delineate those value systems as they have been perceived by the above authors. It will be seen that, although some men have felt uncomfortable with them, they are addressing a male audience and, whether or not they write as outsiders, they subscribe to the masculine view of the world by virtue of belonging to it. Their criticism, therefore, where it exists, can only be partial. It leaves untouched the foundations of patriarchal culture.

How then does the culture affect the concept of identity as lived by the individual who strives to remain whole and therefore insists on self-definition? Where does the reality of women's experience fit in that culture, as readers, creators, teachers? What alternative values do the above women offer? What is the meaning of their dissent in terms of social change?

In discussing these questions, we will stay away from the abstractions and intellectual games characteristic of the educational process. Taking the symbol for reality is the major cause of the fragmentation of self that has brought the world to its present state of crisis. And since I do not claim to chase after this most elusive of abstractions -- objectivity -- I will present this course from a radical feminist perspective.

The students will be required to formulate their own questions and to develop them in three short papers. There will also be two examinations.

Enrollment 35

Andrée Collard *Block XV T 2-4; TBA*

A Note to Upperclassmen and Transfer Students

Access to University Studies courses in the School of Humanities is restricted to freshmen entering in the Class of 1984 -- with the following exceptions:

1. *Returning Upperclassmen* who wish to take a University Studies course toward the partial satisfaction of distribution requirements in Humanities may enroll in either Professor Johnson's course (Step I-UHUM1 17a) or Professor Grossman's course (Step I-UHUM1 10a) but *in no other course* in the list of University Studies courses in the School of Humanities.

2. *Transfer students* to the Class of '82 or '83 are required to satisfy the distribution requirement as stated in the catalogue. If, however, a transfer student chooses to satisfy part of the distribution requirement by taking a course in University Studies in the Humanities, he or she is permitted to take only Professor Johnson's course (Step I-UHUM1 17a) or Professor Grossman's course (Step I-UHUM1 10a).

Teaching Staff 1980–81

You will find listed below the names of the persons who will be your teachers in this program in 1980-81. They are listed according to the departments to which they belong; and a brief indication has been added in each case of their special interests, in order to assist you in choosing the context in which you may wish to study. Other information about these faculty members will be found in the General Catalog.

CLASSICAL AND ORIENTAL STUDIES

Patricia Johnston *Latin literature, the Roman epic*
Martha Morrison *Ancient Near Eastern cultural history*
Leonard Muellner *Homer, Greek and Roman literature and philology*
William Porter *Ancient literature and the European Renaissance*
Douglas Stewart *Greek epic literature, political philosophy in the ancient world*

ENGLISH

Philip Fisher *Literary theory, modernism, and the novel*
Allen Grossman *Poetry and the theory of poetic structures*
Karen Klein *Medieval literature, the modern novel, and women's studies*
Alan Levitan *Dramatic literature of the English Renaissance and the noble drama of Japan*
James Merod *Literary theory and English poetry from the Romantic Period*
Robert Preyer *Nineteenth century literature and thought*
Daniel Schenker *Modern literature*

GERMANIC AND SLAVIC LANGUAGES

Robert Szulkin *Nineteenth and twentieth century Russian literature, Soviet literature*

NEAR EASTERN AND JUDAIC STUDIES

Michael Fishbane *Biblical literature and Jewish thought*
Aaron Katchen *Hellenistic Jewish thought and the history of the Jews in western Europe*
Nahum Sarna *Biblical and semitic studies*

PHILOSOPHY

Robert Hahn *Ancient philosophy*
William Johnson *Philosophy of religion*
Aris Noah *Philosophy and the history of European thought*

ROMANCE AND COMPARATIVE LITERATURE

Andrée Collard *Seventeenth century Spanish literature, comparative literature, women in literature*
James Duffy *The generation of 1898 in Spain, Argentine and Brazilian literature, comparative African literature*
Stephen Gendzier *Enlightenment, Diderot, French-English eighteenth century crosscurrents*
Edward Kaplan *French Romanticism, Michelet, French Symbolism*
Richard Lansing *Dante, Italian and European Renaissance, Courtly Tradition, modern Italian literature*
Luis Yglesias *Spanish and Latin American lyric poetry, modern lyrics, mythology and myth, ethnopoetics*

PICTURES IN THIS BOOK

On the cover is a Hellenistic imagining of the blind face of Homer (Cf., Odyssey *Book VIII, Line 105, etc.). This image, together with the head of the Cyclops Polyphemus (page 24), is in the Boston Museum of Fine Arts (on the second floor, room 10), and you can see it there. The other image on the cover is from a photograph (ca. 1860) of the poet Charles Baudelaire (1821-1867).*

The plate on page 15 is by the Romantic poet William Blake (1757-1827), and is entitled "The Wrath of Elihu." Polyphemus, on page 24, is greatest of the Cyclopes, son of Poseidon, who was blinded by Odysseus (see Odyssey *Book I line 70, Book IX line 403, etc.). The youth on page 30 derives from the Greek fifth century B.C. This image was greatly loved by Professor Leo Bronstein, who spoke of it as borderline between archaic and classical Greek representation.*

The image on page 35 is the head of Dante (1265-1320) by the Italian painter Raphael (1483-1520). The great modern poet W. B. Yeats spoke of this face as "More plain to the mind's eye than any face/But that of Christ." The face on page 46 is that of Virginia Woolf from a photograph taken in the 1920s.

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